

98 Rock Street Sheet

98 ROCK SALUTES SHOCK TRAUMA

Why Shock Trauma?

Trauma is the leading cause of death among young Americans between the ages of 16 and 39 and is the 3rd leading cause of death among all Americans. The National Academy of Science has stated that trauma is the "neglected disease of modern society". Trauma is shock to the human body resulting from sudden injury that can create permanent mental and physical damage and frequently causes death.

The Maryland Institute for Emergency Medical Services Systems, and its Shock Trauma Unit, have made unprecedented progress in the development, study and treatment of trauma victims, making it the recognized leader in this highly complex aspect of the medical world. The Institute could enhance still further the nation's ability to combat trauma that claims thousands of lives and costs taxpayers billions of dollars each year, if it became the national center for trauma-related treatment and research.

The originator and Director of MIEMSS, Dr. R Adams Cowley, began basic research on the effects of shock and treating critically injured patients in the 1950's. He found that if shock resulting from severe injuries could be treated within the first hour, which Dr. Cowley terms "the golden hour", patients would have a good chance at recovery. If treatment was delayed, the patient's bodily processes would soon go haywire—even if the patient's life was saved temporarily. Dr. Cowley realized that a key factor would be getting critically injured patients to the treatment center as quickly as possible. In 1967, he began working with the Maryland State Police to set up the Emergency Helicopter Transportation System that has saved so many lives. The Shock Trauma Unit has pioneered successful treatment of severe head injuries and minimized paralysis from spinal chord injuries. Shock Trauma also recognizes and is working toward appropriate rehabilitation services to put the youth of our country back into a productive lifestyle if, in fact, they have the unfortunate experience of having to go through the trauma system.

Dr. Cowley has made basic discoveries, sought funding from government and private sources, coped with the mountains of problems attendant to running a medical facility, and made the Shock Trauma Unit a model throughout the country and the world. But there are problems—there isn't enough space



98 Rock presents:

Calgary Comedians Ball

\$4.98 tax included

call 467-ROCK
for more information

featuring

FRANKEN & DAVIS

In Concert

(from the original cast of *Saturday Night Live*)

FRIDAY, OCTOBER 7, 8:30 PM

Net Proceeds to benefit Shock Trauma
(Md. Insitiute for Emergency Medical Services)

Co-Sponsored by the Towson State University Activities Board.



Notes on Franken and Davis

Who are these guys, anyway? You'll probably remember Al Franken and Tom Davis best from their *Saturday Night Live* appearances. They've been writing and working together since their days at Harvard (Al in class, Tom in the cafeteria) and finally attracted the attention of one Lorne Michaels. Lorne was assembling a crew for a new kind of TV show, *Saturday Night Live*. SNL captured the mood of its time and a huge audience. It also generated two Emmy Awards for Al and Tom. Remember the famous "Coneheads"? They wrote it. Remember "The Al Franken Generation"? Al still lives it!

If you look fast, you'll see Franken and Davis on screen with Eddie Murphy and Dan Ackroyd in "Trading Places". Look a little slower and you'll see their new special on cable TV's "Showtime" channel. A rock video (with Al doing a great Mick Jagger) is scheduled for release this month. Reportedly, Mick Jagger was so pleased with Al's performance that's he's released the rights to one of his songs for their use. Get your tickets now for the biggest and best comedy show to come through Baltimore ever: Franken and Davis, in concert for Shock Trauma, at 98 Rock's "Calgary Comedians Ball"! (NOTE: This show wound up being cancelled)

to accommodate its patients, more operating rooms are needed, the helicopter pad is on top of a garage next door and is too far away. In short, it's time for the Shock Trauma Unit and its emergency medical services to grow, and growth requires money. 98 Rock and Calgary are proud to play a small role in generating some of that much needed money. We know that many of our listeners have been saved at the Unit, and we know that any of us could be rushed there at any time for the best care anywhere. Do your part and join us at the Calgary Comedians Ball.

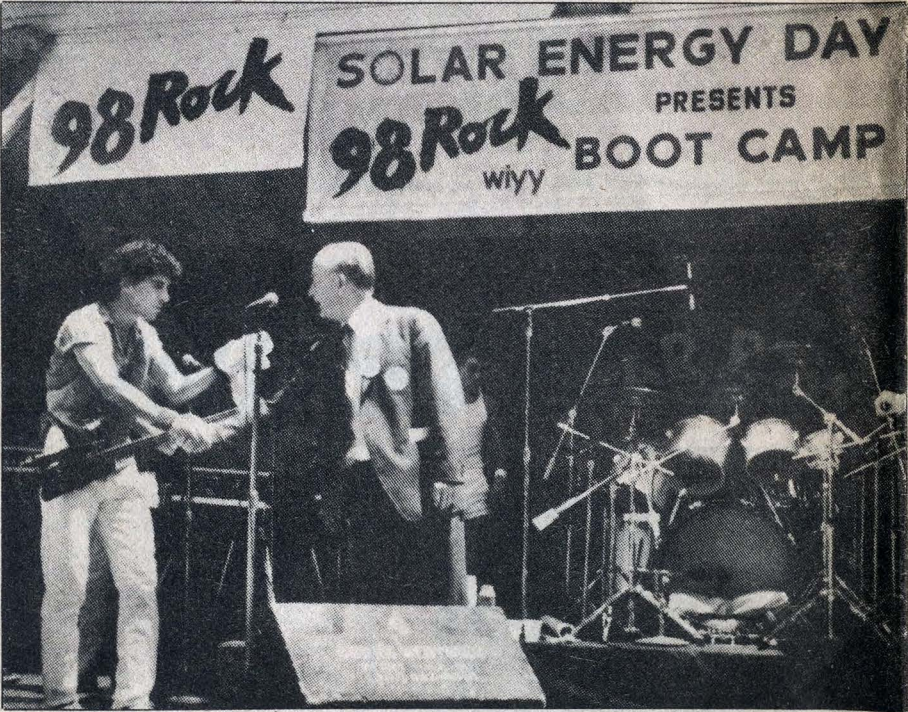
98 Rock, City Lights "Stand Up" For Shock Trauma

We've gotten together with the good people at City Lights, our town's premiere comedy venue, to search out Baltimore's best comedic talent in the "98 Rock Laugh Off". Courduff and Lopez will act as hosts for the series and three performances have been scheduled: **September 21, September 28 and October 5**. The first two nights will be semi-final competitions. The audience will choose their twelve favorites to appear on October 5 during the finals. Our judge for the last night will be one of the most important and least known names in comedy: Jim McCawley. Jim is the national comedy talent coordinator for *The Tonight Show*. Mr. McCawley "warms up" the audience each night for Johnny Carson and with the help of Channel 45 (now carrying *The Tonight Show*) he'll be flying into Baltimore to search for new funny people. If you've ever wanted to audition for *The Tonight Show*, let Jim McCawley see your stuff and you just might be filling in for Johnny one of these nights.

Registration is in advance only and on a first-come, first serve basis; call the **Comedy Hotline** at 655-1385. There are no registration fees or restrictions of any kind! Tickets are by reservation only: the semi-finals are **\$1.98** each night and the finals will be **\$3.98**. Call 244-8811 for more information. All proceeds from the door will benefit Shock Trauma (MIEMSS).

Oh, and by the way, the best two comics, as selected by Jim McCawley, will appear with Franken and Davis on **October 7th** at the **Calgary Comedians Ball**, which like the "98 Rock Laugh Off" is co-sponsored by Calgary Canadian Beer. See you there!

Baltimore's Favorite Sons



Mayor Schaefer trades a handshake for a souvenir towel from Bootcamp bandleader Tim Camp.

"The biggest and the best ever!" That's how Mayor Schaefer described 98 Rock's concert in War Memorial Plaza. His Honor declared it "Solar Energy Day" in Baltimore to celebrate the first-ever solar powered concert in Maryland. Bootcamp performed and the Mayor came up onstage and danced with the audience when Timmy and the band began to play "Shut Up and Dance." If you like to hear rock music during your lunch hour, write to the Mayor's Office of Special Projects and tell 'em about it! 98 Rock'll be back as soon as we get an invitation!

P.S.—We were so pleased with Tim's performance that we're working with him to sing the national anthem at the Colts/Broncos game September 11th. Keep listening for more details.



Sarah Fleischer

Sarah Sails Again!

We're gonna rock this boat!

The new music band L-7 entertains on board the Port Baltimore Saturday, Rocktober 1st as the 98 Rock cruise season continues. Once again, tickets are bargain-priced at \$3.98 per person and are available at all Ticketron locations and the Port Baltimore box office.

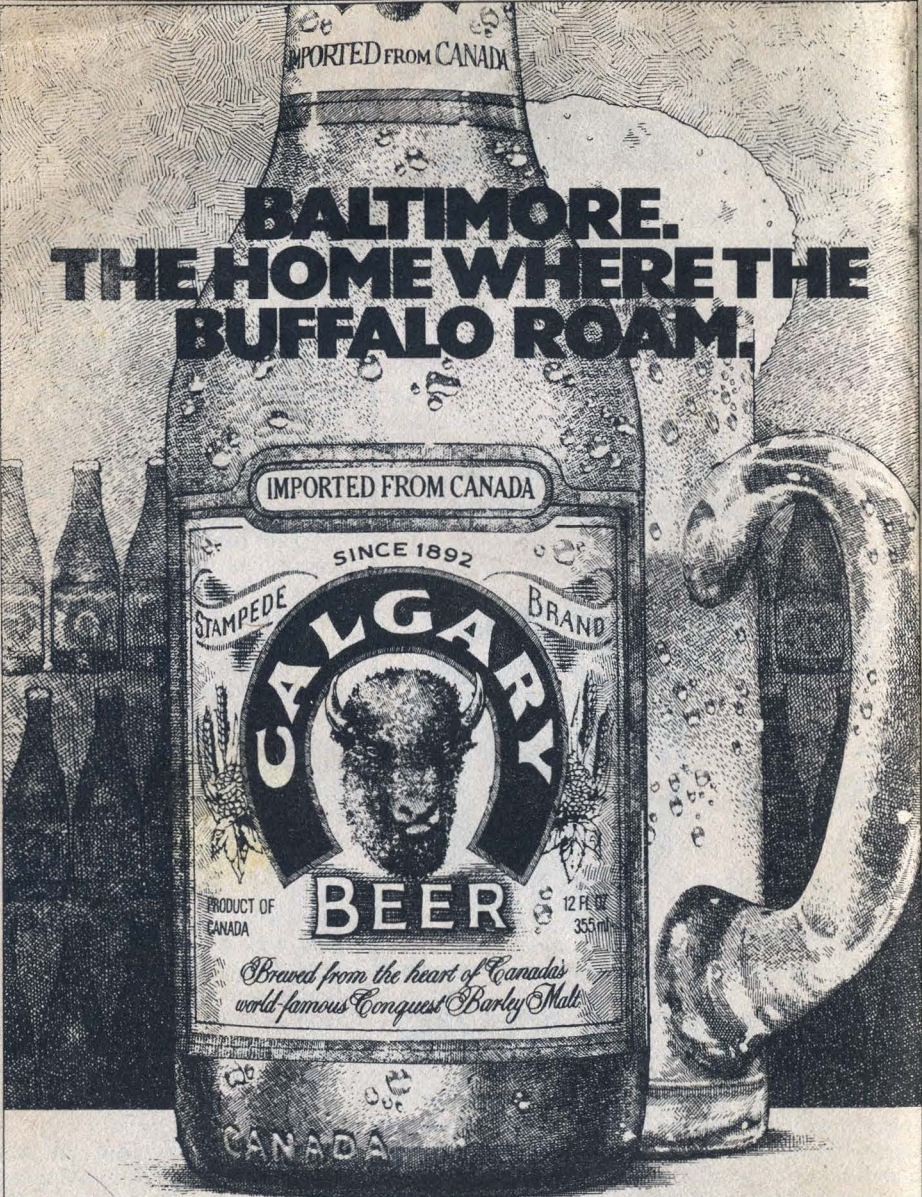
Here's the inside scoop on the group. Former members of Multiplex (one of the frontrunners of new music locally) and Objects (an offshoot of Multiplex) formed L-7 about one year ago. Let me introduce the band members to you.

We have leader Brian Durham, who does most of the writing of the original material; Gary Benson on keyboards and vocals; Steve Underwood on lead guitar and lead vocals; and drummer/singer Kevin Settles.

L-7 promises Rocktober 1st will be one of the rockiest cruises ever! And these boys mean what they say despite the fact that the letter "L" and the number "7" have no real meaning, according to band manager Dave Hobbie.

This cruise is sure to be a sellout, so secure your tickets now. Let's celebrate the 1st night of Rocktober—kick up your heels and Rock The Boat with L-7 and 98 Rock.

I'll see you cruisin!



INTRODUCING CALGARY CANADIAN BEER.

Calgary Canadian is a rich, hearty-tasting beer brewed from the heart of Canada's world-famous Conquest Barley Malt. Ask for it at your favorite watering hole.

Imported by Miller Brewing Company, Milwaukee, WI - 1983



Alana Rocks Out!

Most Baltimoreans are familiar with vocalist Alana Shor from her many years as the leader of **Paper Cup**. In 1983, Paper Cup has updated their sound and image and are playing now under the name **Shor Patrol**. 98 Rock caught up with Alana after a fiery set played for us recently at the Timonium State Fair.

QUESTION: Last year 98 Rock had Blackfoot play the Fair for us. Was that a hard act to follow?

ANSWER: I feel good about how our show went. We rocked the audience and we'll be back again next year, if you'll ask us.

QUESTION: The folks at the Fair were a little afraid of rock music this year, so we told them "Don't worry, we'll bring in Paper Cup!". Do you mind that you were part of a "Trojan Horse" gambit?

ANSWER: Well...Shor Patrol is a new sound, very different than we were a few years ago. It's true that we're getting rougher all the time. Our image in the past has been one of a top 40, "vanilla ice cream" sound, which isn't bad. We appreciate all the support the fans have given us through the years, we don't want to lose them, but we do want to reach out and get a hold on the audience that *rocks*!

QUESTION: That's a new drummer you were working with at the Fair?

ANSWER: Yeah. Good, isn't he? Our sound is definitely getting a little... "harder".

QUESTION: What about your record?

ANSWER: We've gotten Bob Ezrin to produce. Bob's been working with Bowie and Pink Floyd...I think our new stuff has a great sound. I like it, what do you think?

Section 98 Revisited: Orioles are #1



Section 98

We'd like to thank Burger King and the thousands of rockers who joined us at Memorial Stadium for the grand opening of 'Section 98'. The Orioles dropped the game to Cleveland that night, but you'd never know it from all the cheering in our section! We'll do it again, so keep listening!



The Bird tries to make a date with Kelly Saunders for after the game!

Lopez's Guaranteed All-inclusive Guide to Surviving the First Two Weeks of College

Congratulations! You're in college! All those years of skipping classes and cheating on achievement tests have finally paid off. But beware: it won't be so easy now.

It is a well-established fact that the incidence of mental illness is as much as four times higher in the college environment than in real life. Never forget this, particularly if you find yourself teetering on the windowsill of the fourteenth floor of your high-rise dormitory after getting an F on the pop quiz on insects in Shakespeare's *Tempest* that you should have studied for but did not. Shrug off such experiences. There will be many of them. The purpose of a college education after all, is to prepare you for life and since (as the saying goes), "Life Sucks," what can you expect from college? Yes, a great big reverse bilabial fricative. Remember always that it's not you-it's the system.

REGISTRATION

The first real hassle of college (after they let you in) is registration week. This is a ritual of violence upon your soul. It is designed to be hell so expect it to be hot. The First Law of Registration is: The more you need a particular class, the less likely you'll be able to get it. The Second Law of registration is: If telling the truth won't get you what you want, lie. If you're a first-semester freshman and they tell you that you absolutely cannot take Ecological Film Making 203 unless you're a second-semester sophomore, tell them you're a first-semester junior. If you do it brazenly enough they'll probably believe you. They are not likely to check up on you. After all, a school is a bureaucracy and bureaucracy breeds laziness and inefficiency. Lying is a perfectly rational response to an impersonal system bent on denying you your needs. It's how people get by in the real world so you'd might as well practice up on it now.

DORM LIFE

If you cannot pick your roommate (and you usually can't) you must learn either to accommodate your roomie's idiosyncracies or find a way to drive your roommate out. It is usually easier to drive them out. Example: Your new roommate is from Arkansas and is a proud member of the Sword of Fire Pentocostal Church of the True Word. He (she) insists on saying prayers, loudly, for half an hour before each meal and before retiring at night. Roomie further disapproves, loudly, of your smoking, drinking and touching



the opposite sex. He (she) refuses to allow alcohol, coffee or pork in the room and threatens to call the campus police the first time you bring a date to the room and forget to leave the door open at least eight inches. Clearly, you cannot accommodate his (her) idiosyncracies.

Lose no time! On the first night possible, slip quietly out of your bunk around midnight and take off all your clothes. Use a large purple crayon to scribble a pentagram and some occult symbols on the floor. Light a black candle in the center of the star on the floor and begin to chant nonsense syllables until you are sure that your roomie is awake and aware of what you are doing. At this point, beseech the Beast, the Dark One, the Prince of Hate to come up from the Pit and rid you of your roommate. Be sure to give it a personal touch by mentioning your roomie's name. Then quickly blow out the candle and jump back into bed. If, in the morning, your roommate questions you about this, tell him or her that you never discuss your religious practices. This trick seldom fails. If it does not result in the permanent absence of your roommate within 48 hours, then simply neglect to bathe, brush your teeth or change your socks for a few weeks.

LARGE LECTURE HALLS

It is perfectly safe to sleep in any lecture hall in which there are more than two hundred students. The professor can't possibly keep track of anyone's names and probably doesn't care anyway. If you feel you must know what was said, take a small tape recorder and keep it on while you snooze. Later, when you have a better idea what will be on the test, you can refer to somebody else's notes to find the relevant portions of your tapes and ignore all the useless drivel (95%).

DINING HALL

If you have some sort of card allowing you to eat on campus, be a pig about it. Cram your tray with everything you can whether you plan to eat it or not. Don't be afraid to throw away huge quantities of excess food after you have nibbled a few grams from each item. Don't worry about the starving people in some under developed country, the school wouldn't feed them anyway.

There is more institutionalized waste in a large university than you could possibly imagine. When in Rome do as the Romans do.

SEX

Most students who live on campus do so because it's a dandy way to have maximum freedom to engage in sex and still have their parents pay for it. Don't be bashful; go for it! If you don't, your peers will think you already have herpes.

CHOOSING A MAJOR

Pick a major that looks easy. If you don't like it later you can always change it and stay in school for an extra year or two. The truth is, it doesn't much matter what your major is. After you graduate the odds are thirty to one that you'll just be punching buttons on a computer anyway. One other warning to keep in mind: Most liberal arts majors commit suicide before they're thirty.

Good Luck.

The Blast Is Back!

Thursday, November 10th marks the official start of the home season for our Baltimore Blast when we unslung the New York Arrows. If you love the Blast like we do, wear your 98 Rock t-shirt or visor to the game and show the Blast who rocks Baltimore! Need ticket information? Call 528-0100.



Blast fans rock the Civic Center to the delight of forward Lou Nagy!

Blast Home Games Schedule '83-'84

Nov. 10: New York
Nov. 26: Los Angeles
Nov. 29: Kansas City
Dec. 4: Buffalo
Dec. 11: Tacoma
Dec. 16: Cleveland
Dec. 30: Pittsburgh
Jan. 6: Buffalo
Jan. 8: Memphis
Jan. 25: Pittsburgh
Jan. 27: Cleveland
Feb. 4: New York

Feb. 10: Wichita
Feb. 17: St. Louis
Feb. 19: Memphis
Feb. 25: Wichita
Mar. 1: Kansas City
Mar. 4: New York
Mar. 8: Buffalo
Mar. 10: Tacoma
Mar. 17: Phoenix
Apr. 6: Cleveland
Apr. 19: Pittsburgh
Apr. 21: Memphis

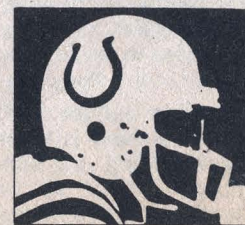
Section 98 Reopens: Colts to Stampede Broncos!

98 Rock and Calgary Canadian Beer have teamed up to bring you more free seats at Memorial Stadium. Sunday, September 11, Baltimore will begin their season at home against the Denver Broncos and Courduff and Lopez will be giving away tickets every morning. You can't buy tickets for Section 98, so listen each morning between 6 and 10 for your chance to join our party!

Tickets for all Colt home games are on sale now. Call 356-6800 for more information or charge your tickets by calling 625-1400.

Colts Home Games '83

Sept. 11: Denver Broncos
Sept. 25: Chicago Bears
Oct. 9: New England Patriots
Oct. 16: Buffalo Bills
Oct. 23: Miami Dolphins
Nov. 13: Pittsburgh Steelers
Dec. 4: New York Jets
Dec. 18: Houston Oilers



A Day At The Colts Training Camp

Courduff and Lopez



Colt linebacker Johnnie Cooks, number 98, considers a request by Courduff and Lopez that they be allowed to wear jersey number 98.



Courduff and Lopez reconsider their request.

John Palumbo: Starting Over Again

archived by baltimoreorless.com

Following recent reports on the demise of Baltimore favorites Crack the Sky, 98 Rock spoke with group leader and co-founder, John Palumbo, for his thoughts on the band's history and his own future.

My career hasn't always worked out the way I would have liked. I'm kind of bitter, but not about the breaks. That's just stupidity. I'm bitter about what the record business is about. I got into it as a hippie and I didn't think this was a business. I didn't want to sell insurance or photocopyers, but it turns out to be the same game. I'm not bitter about not being a platinum artist, maybe I will be; maybe I won't. If I can just make a living doing what I'm doing, I'll be happy because I'm very happy in my work. It's been good so far, but when I stop loving it, I'll start doing something else. It's easy to be happy now. Getting married is the best thing to ever happen to me.

You know, I was thinking about running for Mayor ... you'll be pleased to know that my wife Mary talked me out of it...

I love Baltimore, this is a nice little city. I'm from Pittsburgh and believe me, this town is clean. Sometimes Mary, and I will take a tour of the city, go through the Inner Harbor. That's my favorite part of the city...except maybe Sabatino's or Pimlico. When I'm trying to relax, I like to go see the ponies run, but basically all I'm doing now is playing. All the time, almost to the point of being neurotic! I'm trying to get another project together in the studio.

I like to produce stuff for other people too. Production is nicer and easier than writing your own things. Writing is painful, you've got to really dig in. With a record production for somebody else, you take someone else's pain and torment and tear into it. It's another creative thing to get into, a craft, and it's less draining. I'm working with somebody else doing the production on my stuff now, I haven't done that for the last three records. I get up in the morning and go into the music room and write. All day long. Depending on what kind of day it is, sometimes I come up with something good, somedays...

"I'm in control now of my own career. I don't know if I'm doing a very good job, but nobody tells me what to do."

I'm in control now of my own career. I don't know if I'm doing a very good job, but nobody tells me what to do.

The history of every Crack the Sky album, every one, good or bad, has been the problems associated with small labels. Radio stations will add our records and wait to see if we'll tour, or if the label will support us. They never do, we never did, that was that... When we broke up, there was no animosity. I hate it when people say that because nobody ever believes it, but it's true. I'd tell you if I hated any of these people, because it makes good reading, but I don't. We're all friends.

I still get along well with the original guys. I talk to Rick (Witkowski, original guitar player from Crack the Sky) plenty. Joe Macre and Vinny too. Joe D'Amico just got married and sent me a card...

The original band lived together and knew every move that was going to happen. We were tight and the music and the show had a lot of magic. That's what makes it

all worthwhile, but why do "Ice" over and over again? Now you're talking about a straight business proposition, not art. The song becomes a product. People are paying \$12.50 to hear songs they're familiar with and to be entertained. They don't want to hear stuff you haven't recorded yet. I'm the same way. When I go see Billy Joel, I want to hear him play "Piano Man". I can only handle two or three new things, unless it's a group like King Crimson who can do anything and floor me; that's art. What we were doing was concert stuff. You know "Let's get loaded and go to a concert and hear the new guitar player try to sound like Rick." That doesn't have much to do with what I'm doing.

I did "Innocent Bystanders" as a solo piece several years ago, but it wasn't supposed to be a departure from Crack the Sky. Rick and the guys in the band knew that this was lighter stuff. Then there was all this breakup stuff which didn't have much to do with artistic differences...Record company pressures, you know? They wanted us to be Kansas! I told the label to forget it.

People think I don't like to tour, but that's not true. When it's done right, I love it. As long as I get to present our material in the right way. Opening for an act like Genesis? That's a dream. Iron Maiden? Me on a bill with them would be like eating lobster with burritos!

The stuff I'm doing now is the most potent stuff I've done since "White Music". "White Music" was fun. After the breakup, Rick and I got back together without the basic format and limitations of Crack the Sky...no boundaries. We just wanted to make some music and it worked great! It even sold some copies! "Techni Generation" on that album was two years ahead of its time. You'll never know how close "Hot Razors" came to being left off that album. Everybody hated it. The manager, the co-producer... everybody. Finally we started to hate it too. We were trying to go for a Pink Floyd sound and we got...well, it wound up being the most popular song we've ever done. The criticism for that record was unbelievable! People thought we had moved into punk rock.

"White Music" did sell well, and how can you follow that? I became really sterile. There were heavy, self-imposed boundaries around what I was writing. It was a panic for me. I wanted to really get this Crack the Sky thing going. The critics loved us and a cult group was following us, but it was time to sell some records. I tried to outsmart myself, to write "hit" records. You can't do that. It was hard to do the writing for a rock n' roll band and keep some sense of identity that nobody could define anyway. It started to drive me nuts. I was getting input from too many different people and eventually that input led me to produce sterile records. The material was bullshit; it wasn't satisfying. Two weeks after I'd finish a song, I'd listen to it played back and I would hate it! "Skindiver"... stuff like that. It's just not me.

"Photoflamingo" was garbage, but the new album is pretty good. There are some great moments on the record. The cover of "Needles and Pins" was fun to do. People are afraid of new things and I was stupid enough to listen to all of the advice that people were giving me. The frustration begins to get to you and you ask, "Why aren't the records selling?" So you start grabbing at straws... "I know it's not me so what is it?" Instead of concentrating on the stuff I like doing, like "All the Morons" or "White Music", I kept listening to that bad advice. Some of the songs I'm proud of I think are interesting because they have balls. It's not the most progressive chord changes, or the most

memorable melody, but the songs have balls and they say something. That's what rock n' roll is, right? Now, I'm in control.

It might be hard to follow the changes in an artist who can move from "Ice" to "Needles and Pins", but if I don't grow, why am I doing this? People still seem to like what we do...er, did. I don't think people think we're wimping out. After all, guitar-music lovers aren't buying records anymore, are they? At the bottom line, if I'm not progressing, or to some ears, regressing, I might as well not even bother with it. Looking back over my recorded career, I feel each step was a step forward.

My favorite work was, and is, "Animal Notes". "Animal Skins" from that album is still my favorite song. I also like "Long Nights"... plenty of others too. I had a miserable time while I was recording the first album, but "White Music" was lots of fun in the studio. "Animal Notes" is the only Crack the Sky album I still enjoy listening to, though.

The best show I ever did was at the Marble Bar. I played for three

ed. We did a treatment on the song and he started to like it and I started to hate it! You have to realize that all of us, musicians and writers, are all kind of flakey. We all worked well together in the studio but when we got into a live situation, we had to ask what this thing was going to be about. I didn't want the group, known as The Stealers, to sound like Facedancer. Naturally, they didn't want us to sound like Crack the Sky. But that was the kind of music that both parties were doing. Basically, I was outnumbered. There were lots of reasons that it wouldn't work, none of them personal. We all got along very well until the management sent the troops in for both sides. One night Scott and I were sitting in a bar in a business meeting with our managers. They got into a very heated argument and had to take it outside to settle it. Scott and I looked at each other and laughed. We couldn't figure out what the problem was. There wasn't even a band yet, just a name, a concept and a demo tape. The shit was starting to fly and The Stealers just...dissolved.

such thing as "live" anymore. You might just as well work in the studio and add in audience tracks. "Live" albums today sound too perfect. We have a last live album in the can now. We did some touch up work after the fact, but it's a good representation of our Painter's Mill shows. We had some technical problems. For instance, we only had one 24 track tape recorder. We'd get three songs rolling and then have to stop to change tapes!

"I've had enough, there is no more Crack the Sky, It's over."

I try to be as visual as I can with my music so I'm not really interested in video. You know, I would love to work with John Waters. That would be different, not just a product but a labor of love. I'm working on a song now called "Country Club Girls" that I think would be just right for him to work up some visuals for. If he'd bring me some ideas, I'd be glad to work out a song for him. I'm doing the soundtrack now for a feature film. It's a real straight-ahead Mom and Pop thing. I've got some orchestral stuff in there and some vocals too.

The music business is changing now. Take a look at the people underwriting the rock tours. Some people say the Stones are selling themselves out to Jovan, or the Who sells out to Schlitz, but I think this is a good thing. You can't go out on the road and make money anymore and there isn't any such thing anymore as "label tour support". If you can get a sponsor to back you that wants your endorsement, why not? It's just a business. Sit in on a record company meeting one day and you'll see what these people are about. They care about only one thing: Can we sell it? It's all a business so I can't bitch about somebody taking beer company money and using it to help sell records. It's impossible to do it without the support. There's no such thing as a "natural" talent anymore. I see lots of groups taking a very political stance lately and why shouldn't they? If ABC can use "The Love Boat" as a platform to make money, why can't a band like U-2 use their records as a platform to get the English out of Ireland? It's a free country. Isn't it?



JP: "You know, it's easy to be happy now."

hours, first all the stuff I wanted to play, then the stuff the audience wants to hear. Just me and a piano. I was able to do a fine version of "Rangers at Midnight" with a new arrangement. That was a magical night. I've had 'em with Crack the Sky, but not enough to make the band worthwhile.

We were in Columbus, Ohio on a mini-tour. We were on a bus this last time, and I was thinking that if Crack the Sky didn't really sky-rocket this time, this would be the end of the band. We all talked about it, I talked with my wife too. This would mean walking away from an institution, a big part of my life. But it comes to this: if I'm stifled, if I don't feel like I'm growing, I might as well sell insurance. It just wasn't fun anymore. Not having fun and making millions? OK, I can deal with that. But not having fun and not making any money...hey, nothing is sacred. I said "I've had enough, there is no more Crack the Sky. It's over." The name, the music—everything.

I've been hearing about "Growing Up Different" lately. Did you know that Scott McGinn and Billy Trainor (from G.U.D., formerly Facedancer) and I had a band together for awhile? The first thing we did was hit the recording studio. We all brought in different songs, Scott had one "The Mambo Song" that he hated and I lov-

That's the business!

For the future, I've started to assemble the players I want to work with. The bass player is a guy named Terry Battle, a jazz-funk player that can really play. I'm looking for people to push me musically, people that scare me. I don't want to do anymore Crack the Sky stuff, or at least not in a way you'd recognize. Now I want to go into a hall and astound an audience with sound, whether they've heard the material on a record or not. That's my goal now. The guys I'm putting together are major league and we're looking for a new sound. If it's like anything else, maybe the newest David Bowie or Talking Heads. It's a real sound, real music. Not organic, like Jackson Browne, more like Al Jarreau with a dose of nitrous oxide.

I believe strongly that whatever I do now, it's not going to go looking for a hit record. Subconsciously, yes, I'll be praying for one to climb the charts for me. I'm concentrating on making good, different, tasty music, which is where I started out. I'm going back out on the limb. I might not succeed, but I'll be proud and happy. I've done it before, but I won't ever be back-pedaling again.

I never did like "live" albums, unless it's all new material. With the new technology, there's no



About the Artist

All of the art appearing in this issue was specially created for us by local free-lancer Mitch Gyson. Mitch works in a variety of styles and will likely wind up doing custom license plates behind bars. In the meantime, Mitch has just finished a unique series of hand-painted Christmas cards that'll be shown in stores soon near you. If you're looking for a serious (?) young artist, call Mitch at 243-3430 while he's still unknown and hungry!

The Street Sheet:

Created by
Jack Stewart

Special thanks to

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